
Design
for
Humanity
YEARBOOK 2018

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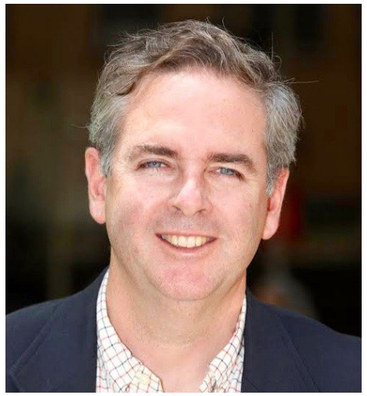
The content of the articles and opinion pieces in this yearbook does not necessarily reflect the official position of the Institute of International Humanitarian Affairs (IIHA) or the International Organization for Migration (IOM) unless specifically stated.

Introduction

Brendan Cahill
Fordham University, Institute of
International Humanitarian Affairs,
Executive Director

It is with great pleasure and pride that we inaugurate the first Design for Humanity initiative. It has taken time, good fortune, and, perhaps most importantly, the right people to bring us to this point.
The philosophy of Massimo Vignelli was Design is One, and that philosophy, and the living influence of Massimo and Lella Vignelli in particular, was an inspiration to putting this research program together. In everything the Vignellis did, and designed, there was a purpose. The center of a project held together, whether it was the structure of a book, a brand, a tea set, a church, or even their own clothes. They drove their design forward in an intellectual, proactive way, through consultation and inspiration, to end with something informed and new.
Years ago I was asked to meet with two young designers who had won a prestigious contest by proposing, and then building, a new refugee structure. It was very well done, and the presentation was persuasive, but no one on the design side had thought to consult their counterparts from the humanitarian sector. No one from design had thought through transportation issues, water supplies, or security concerns, had incorporated humanitarian policy on housing. The result—unsurprisingly—was that is was unusable. There is a great need for innovation and better design in the humanitarian sector, from graphics, to architecture, to better delivery systems, and all must be done in an age of little resources and more complex emergencies.
Good design empowers the user, and brings dignity and even joy.
I knew that this was an area that our Institute could help lead on but it needed two things—practical partners and someone to lead on it. We'd been working with IOM for nearly twenty years, mostly in the training of their staff, when Argentina Szabados, an alumna of our IDHA program and currently the Regional Director for IOM for South-Eastern Europe, Eastern Europe and Central Asia, suggested that the time had come to formalize the relationship between the University and IOM. The agreement centered on training, research, and possible publications.
Alberto Preato, the first Visiting Humanitarian Research Scholar at our Institute, is an architect who works for IOM in Iraq.
Together with Angela Wells, who had been the Institute's Communications Officer before moving to IOM Geneva, they co-curated the first Design for Humanity Summit. Through their hard work the first conference, attracting 350 people from all over the world, converged on Fordham University in June 2018. This Yearbook is a testament to the presentations and conversations that were part of that first Summit.
It is said that failure is an orphan and success has many parents, but in this case the statement is true: we are thankful not only to Mr Preato and Ms Wells, but also the strong financial support of the Permanent Mission of Ireland to the United Nations, and to the Ambassador, H.E. Geraldine Byrne Nason, who welcomed the audience that day.
Mr. Ashraf El Nour, the Director of the IOM Office to the United Nations was a strong supported from the very beginning of the process, and, again, showed this support by agreeing to be a keynote speaker.
The Institute of International Humanitarian Affairs was founded to be a bridge between the academic community and the humanitarian sector, and this research program sits next to two others, on Education in Emergencies, and on Humanitarian Innovation and Blockchain. Working together alongside our training programs, publications, and gallery exhibitions, Design for Humanity will continue to push for the centrality of dignity in humanitarian response, and for flexibility and consistent improvement in the provision of assistance to those who are vulnerable.



Foreword

Ashraf El Nour
UN Migration Agency's Office to the
United Nations in New York, Director

The Design for Humanity Summit brings together diverse stakeholders in the migration arena to discuss and envision new and innovative approaches of addressing complex challenges related to humanitarian crisis globally. IOM is pleased to partner with Fordham University on the Design for Humanity Summit, with a view to fostering cooperation and partnerships and strengthening the humanitarian response to crisis globally.
In 2016 IOM and IIHA signed a MoU to promote exchange and collaboration with the goal of contributing to better humanitarian assistance for those most in need. The Design for Humanity summit is the first tangible result of this joint effort.
Forced displacement worldwide is at its highest in decades. There were unprecedented 65.6 million people uprooted from their homes by conflict and persecution at the end of 2016: This total figure also includes 40.3 million people uprooted within the borders of their own countries, 2.8 million seeking asylum globally and 22.5 million refugees. It is important to note that forced displacement is a crisis centered in developing countries, which host 89% of refugees and 99% of internally displaced persons.
Displacement has many drivers from human made to natural disasters to socio-economic causes. We must work together to change the migration discourse to something more positive and not one of displacement, death, and destruction. Collaboration is key–responding to displacement, including by mitigating drivers such as slow-onset disasters, conflict, requires the combined efforts and engagement of States, international, regional, local and civil society organizations and the private sector. This Summit is a key highlight of what collaboration and partnerships can do for the benefit of those displaced.
We must include beneficiaries in drafting of solutions. We must give displaced people the agency to have a voice in how they are assisted. Community participation helps to reduce vulnerabilities.
We must remember that displacement impacts women, children, and the elderly differently. IOM is a committed to addressing gender-based risks.
Migration and migrants are key to reducing inequality. In the context of goal 10 of the SDGs, which focuses squarely on reducing inequality within and among countries, migrants are central to the solution.
IOM is committed to the principle that humane and orderly migration benefits migrants and society. It acts with its partners in the international community to assist in meeting the operational challenges of migration, encourage social and economic development through migration, advance understanding of mobility issues, work towards effective respect for the human rights of migrants and uphold the human dignity and well-being of all mobile populations, including displaced people both across borders and internally within countries.
The Design for Humanity Summit is just the beginning: IOM and IIHA are looking at taking this a step further and making this a permanent design and innovation laboratory, to research, test and pilot solutions to the most pressing humanitarian challenges of our time.





Ambassador Geraldine Byrne Nason
(Jordan Kleinman)

A Call to Action

Geraldine Byrne Nason
Permanent Representative of Ireland
to the United Nations, Ambassador

Recently, addressing the UN General Assembly, President of Ireland, Michael D. Higgins said,"Every generation, every age, must be allowed its own 'aisling' (gaelic for 'vision'), its own dream for a better, kinder, happier, shared world." This dream remains elusive. Every two seconds, one person is displaced on our globe. Could there be any more powerful incentive for bringing us together, to look for a 'Design for Humanity', to look for new ways forward?

At the United Nations, day after day, meeting after meeting, we struggle to stem human suffering and tragedy. Famine, natural disasters, war. The interface between politics and humanitarian assistance is a very difficult one to navigate. While we focus at the UN on brokering political accords to end human suffering, Ireland remains focused on the ideal that we must never stray from the humanitarian principles. Put simply: those in need of humanitarian assistance must be helped and without delay.

In carrying out our work collectively, we have never had greater capacity, more resources and bigger data. And yet, we fail. We watch humanitarian actors constantly pick up the costly and tragic outcomes generated by our imperfect politics, in a world where it's true, there are no second chances. My small, but courageous country with a big voice acts often in support of humanitarian efforts and often in defiance. We believe we must act now, before it is simply too late.

Ireland's partnership with Fordham University is a DNA partnership, it's a natural one. Fordham enjoys a legacy steeped in rich Irish history. Founded by the Bishop of New York and Irish immigrant, John Hughes, Fordham encapsulates Bishop Hughes' vision of education as "the indispensable means for his immigrant flock to break out of the cycle of poverty to better themselves economically and socially in their adopted homeland".

Rooted in those noble beginnings, the Institute of International Humanitarian Affairs has grown to become a world leader in humanitarian education, the Gold Standard, we believe.

The Design for Humanity Summit has an ambitious and shared vision for an ideal world. The notion that we can end poverty, while the path will be long and winding, remains one to which we subscribe. We are determined to leave no one behind, reaching the furthest behind first.

Ireland's own harrowing history of famine, mass migration and our struggle for independence and peace form the cornerstone of our identity. It continues to anchor, shape and in many ways, define our foreign policy today. Human rights, development, peacekeeping and disarmament remain front and center to how we choose to engage with the world around us. We believe nothing is wholly foreign or entirely domestic. The humanitarian response is at the heart of that instinct and informs the way we work every day at the UN.

At the Permanent Mission of Ireland to the United Nations, we listen, and ensure that Ireland's voice is heard at decision-making tables. It is part of our DNA and central to our foreign policy.

A strong multilateral system is vital today at a time of increasing global insecurity and resultant humanitarian crises. We are a small country, and partly because of that, we believe we have a responsibility to fully engage in the UN. We listen to what others have to say and we speak up for those who need it.

Dag Hammarskjöld, the former UN Secretary-General once said, and I quote: "The United Nations was created not to lead mankind to heaven, but to save humanity from hell." Indeed, the United Nations is faced with what can probably be deemed the 'impossible task' of bringing peace to the world.

Global challenges, climate change, conflict, displacement lead to heightened vulnerability. Where chronic poverty, human rights violations and multiple shocks meet, our humanitarian and development actions prevent the conflicts of tomorrow, helping to address those root causes, supporting the local capacity and finding sustainable solutions.

We are proud to work with a range of trusted partners in response to those crises.

The Red Cross and Red Crescent Movement and NGOs play a critical role in delivering humanitarian action and in mobilizing public support, reaching the hardest to reach, those with the greatest needs. New actors, particularly the private sector, have much to offer by way of innovative solutions.

Personally, for me, what is most exciting about the Design for Humanity Summit, is the potential for us to bridge the gaps, to harness the possibilities and to unlock the solutions.

Together, if we can pool our expertise, I know that dignified design and durable solutions can empower those furthest left behind.

It seems fitting to finish with an old Irish proverb which resonates particularly with the theme of the Summit 'Ar scáth a chéile a mhaireann na daoine' which translates to, 'It is in the shelter of each other, that we live.'

Design for Humanity Vision

Alberto Preato and Angela Wells
Design for Humanity Initiative, Coordinators

"An unprecedented scale of suffering demands an unprecedented response... We are determined to leave no one behind, reaching the furthest behind first." Ambassador Geraldine Byrne Nason at Design for Humanity Summit Around the world, humanitarians face immense barriers to humanely respond to communities affected by conflicts and natural disasters. A rise in displacement is exacerbated by accelerated climate change, urbanization and population growth, causing unprecedented suffering for millions.

Both the UN Sustainable Development Goals and Global Compacts on Refugees and Migrants exemplify efforts by policymakers to innovatively respond to macro-level challenges. The responsibility to respond to this current reality does not stop in the halls of the General Assembly, though.

Humanitarian NGOs, private sector companies, and UN agencies also embrace a collective mission to find more dignified solutions that "leave no one behind."

Leaving no one behind means not only responding to communities in need, but actively including them in the design of the projects and policies that govern their lives.

The Design for Humanity Initiative envisions a world where human-centered design is a public right extended to people affected by crises. When employed in situations of crisis, design can provoke change, foster dignity, promote inclusion and curate memory.

The initiative builds from the recognition that design methodologies can be incorporated within the norms of humanitarian action in order to compel more community-driven problem solving and locally-fabricated innovations designed from the bottom-up.

The circular design process, based on continuously iterating ideas and crafting solutions adaptable to user feedback and changing contexts, can lead to scalable solutions that address systemic challenges underpinning humanitarian response.

Design will not solve all the world's crises, but it can amplify humanitarian efforts by giving agency to affected populations, supporting locally-adopted solutions to global problems and helping people sustainably rebuild their lives.

A design community of architects, urban planners, graphic designers, interior designers and others have also joined the charge. This community contends that good design is a public right deserved by all–especially those affected by injustices and crises.

The role of designers, therefore, extends beyond meeting market demands to fulfill a commitment to social justice and equality.

"When design and humanitarian efforts come together, beautiful things can happen. And that beauty adds dignity to people. [Design] helps people see the power of their voice, the power of their community, the power of their lives. A reality very different from when they arrived," Randy Fiser, CEO of the American Society of Interior Designers, told us at the Design for Humanity Summit.

This call for a design for humanity presents an opportunity that humanitarians and designers can jointly undertake. This Summit brought together more than 350 people to hear the insights of 40 innovators working at the humanitarian design nexus.

In her Welcoming Remarks, Ambassador Byrne Nelson encouraged designers and humanitarians to come together with "shared ambition and new hope" while reminding both communities that "we have no time to lose."

But we also have no time to fail, nor to experiment on populations living through tenuous realities. The design solutions this initiative seeks, therefore, adhere to the most rigorous design standards and build on traditional humanitarian principles.

In the future, we envision a new charter for humanitarian design rooted in values of change, memory, dignity and inclusion–an ethical framework that guides future design interventions in humanitarian settings.

This book chronicles the expertise of humanitarians and designers who presented numerous ideas at the first Design for Humanity Summit on what such a framework could entail. We hope to move forward in a spirit of collaboration with these and other bright minds over the next few years to turn this vision to reality.



Design for Humanity Summit

On June 22nd 2018 the Institute of International Humanitarian Affairs and the UN Migration Agency, hosted the first Design for Humanity Summit at Fordham University in New York City. Presenters from design, humanitarian and private sectors explored the intersection of design and humanitarian action for dignified crisis response.

The Design for Humanity Summit was made possible with the support of the Permanent Mission of Ireland to the United Nations, the Center for International Humanitarian Cooperation and Fordham University. Community partners included InterAction, ART WORKS Projects for Human Rights and the American Society of Interior Designers.

Design for Humanity Summit I: Panel Discussions and Speeches

Welcome	H.E. Geraldine Byrne Nason Permanent Representative of Ireland to the United Nations
Opening Remarks	Brendan Cahill Executive Director, Institute of International Humanitarian Affairs Ashraf El Nour Director, International Organization for Migration's Office to the U.N. in New York
Keynote Address	Randy Fiser CEO, American Society of Interior Designers (ASID)

Panel 1:

From Public Interest Design to Humanitarian Design
How Design Compels an Inclusive Humanitarian Response

Moderator:
Marie Aquilino, Ph.D.
President, Problem Wisdom and Editor of Beyond Shelter: Architecture and Human Dignity

Speakers:
Sean Anderson
Associate Curator, Department of Architecture and Design at the Museum of Modern Art

Carmen Mendoza Arroyo, Ph.D.
Director, Master of International Cooperation Sustainable Emergency Architecture, Universitat Internacional de Catalunya School of Architecture

Sergio Palleroni, Ph.D.
Professor and Director, Center for Public Interest Design, Portland State University

Panel 2:

Design that Bridges Relief, Recovery, and Resilience

Moderator:
Håvard Breivik
Secretariat Coordinator, Global Alliance for Urban Crises

Speakers:

How Design Contributes to the Smooth Transition of Rapid-Onset Emergency
Joseph Ashmore
Shelter and Settlements Expert at the United Nations Migration Agency (IOM)

Response to More Dignified Spaces of Resilience over Time
Marianne Potvin
Eugene P. Beard Fellow at Edmond J. Safra Center for Ethics, Harvard University; Instructor and Ph.D. Candidate, Harvard University Graduate School of Design

Shauna Carey
Managing Director and Director of Communications, IDEO.org

Anna Konotchick
Director, Housing and Human Settlements, Habitat for Humanity International, Asia and the Pacific

Sanctuary and Sustenance Screening — ART WORKS Projects for Human Rights

Panel 3:

Design for Advocacy and Social Communication in Crises
How Design Drives Storytelling for Humanitarian Advocacy

Moderator:
Babita Bisht
Expert on Strategic Engagement and Advocacy

Speakers:
Thatcher Bean
Film Director, MASS Design Group

Leslie Thomas
Founder, LARC Inc. and ART WORKS Projects for Human Rights

Giorgio Baravalle
Creative Director, de.MO

Seán Ó hAodha
Deputy Director, Humanitarian Unit, Irish Aid

Panel 4

The Role of the Private Sector in Humanitarian Design
How Design Encourages Private-Sector Innovation in Humanitarian Contex

Jennifer Pro
Senior Emergency Coordinator, UN Migration Agency (IOM)

Speakers:
Keenan Cummings
Product Team Leader, Airbnb

Michael DelGaudio
Product Design Lead, Google

Ava Volandes
Managing Director, Corporate Partnerships, UN Children's Fund (UNICEF USA)

Sarah Keh
Vice President, Corporate Giving, Prudential

Design for HumanitySummit I: Breakout Sessions and Workshops

Case Study *Refugees, Resilience, and Public Space*	Stephen Gray Assistant Professor of Urban Design, Harvard Graduate School of Design Gretchen Rabinkin Executive Director, Boston Society of Landscape Architects Patricia Seitz President, Seitz Architects, Inc. and Professor of Architecture and Head Graduate Architecture Program, Massachusetts College of Art and Design, Boston, MA
Dialogue *Building Bridges for Asylum Seekers in NYC*	Niurka Melendez, Julian Sanjivan George Ogutu, David Rojas-Leon Sydney Kornegay Designers, Asylee Designs
Workshop *Refugee Camp Planning: From Camps to Communities*	Eliza Montgomery Associate, Ennead Lab
Dialogue *School Mapping for Emergencies*	Mike Fabrikant and Naroa Zurutuza UNICEF Innovation
Case Study *Rethinking the Hierarchy of Needs in Humanitarian Work*	Shauna Carey Managing Director, IDEO.org
Workshop *Stop falling for hasty solutions: How to master the craft of problem design and magnify your impact*	Marie Aquilino, Ph.D. President, Problem Wisdom and Editor of Beyond Shelter: Architecture and Human Dignity
Workshop *Planning for Protection: Mitigating GBV Risks Through Enhanced Camp Design*	Joseph Ashmore Shelter and Settlements Expert, UN Migration Agency (IOM)
Case Study *Designing Education in Crisis Contexts*	Sylvia Sable Design Project Manager, The Airbel Center, International Rescue Committee
Case Study *Through the Insider's Eyes: Refugee Camps and Design that Empowers*	Christina Chi Zhang Co-founder, Ideation Worldwide
Case Study *Design in the best interests of.....? Ethical Conflicts, Compromises and Dilemmas*	Anthony Land, Ph.D. Senior Fellow, Institute of International Humanitarian Affairs
Case Study *Refugee Spaces: From Spaces of Exception to Places of Life*	Faten Kikano Researcher and Ph.D. Candidate, Environmental Studies Department at Université de Montréal
Case Study *Health through Housing as a Proactive Approach to Humanitarian Efforts*	Sarah Ruel-Bergeron Project Manager, ARCHIVE Global, Architecture for Health













The IIHA-IOM Design for Humanity Summit brought together 350 people from the design and humanitarian communities to discuss the intersection of design and humanitarian action at Fordham University on June 22, 2018. (Jordan Kleinman)



The Power of Design

Randy Fiser
American Society of Interior Designers (ASID), CEO.
Design for Humanity Keynote Speaker

(This is an adapted and abbreviated version of Randy Fiser's Keynote Address)

Today we come together as humanitarians and designers to spark new ideas and come up with holistic solutions. We will discuss and engage to identify our synergies, our gaps and how we can collectively act to really change things.

The challenges ahead for both communities are numerous, especially when we think about tackling climate change and resiliency. Displacement due to catastrophic events like hurricanes and tornadoes will increase in the future and we need to focus on how to create a different environment and outcome than we are currently dealing with in our society.

As the design community looks at the impact that design can have on human beings, we tend to focus on three different dimensions. The first is sustainability, or how we can lessen our impact and footprint on the world. Buildings and the built environment often have a huge impact on climate change events. They are sometimes the cause of global warming. How do we reduce that footprint?

Secondly, we consider health, wellness, and wellbeing to discover how to create supportive spaces that intentionally brings the people we are building for, and their communities, together in a healthy way.

Finally, we look at resiliency in response to the events happening in the world that are beyond our control, particularly in the aftermath of climate disasters. How can we make communities resilient, how can we bring back entire lost populations?

ASID is focused on all three of those dimensions, because we inherently believe the built environment and shelter has a fundamental connection to us as human beings.

When we have crises, whether political unrest or a catastrophic event, such as what's happening here in the United States at our borders, people lose their most basic needs: shelter, food, water, security and safety. We, as a community, come together to try to figure out how do we support those basic needs, but also to move beyond, up the chain of Maslow's hierarchy of needs.

This is really at the heart of humanitarianism– humanitarians' efforts are critically important to meeting the immediate needs of people who are literally stripped of everything. You save lives through your work, and you make sure people begin a pathway to recovery.

When the design community joins this effort, we can bring in fundamentals a professional approach to health, safety, and welfare. Designers bring together communities and we empathize. We bring out ideas and cultivate them. We do rapid prototyping and iterating to bring out solutions that are better than the ones that we started with. We don't rely on the single solution, because there is always a way to improve.

We know where we have failed in the past. Let us remember Hurricane Katrina. We knew New Orleans was susceptible to hurricanes. We knew that people would shelter in the Superdome at some point, yet it was not designed in a way to handle the volume of people that were there. We did not prepare, we did not get ahead of the crisis. So what happened there was a cataclysmic event. How do we work together collectively to do better than this?

People deserve better from us.

How do we get to recovery? How do we think about mitigation? How do we prepare for these inevitable events in the future?

When design and humanitarian efforts come together, beautiful things can happen. That beauty adds dignity to people. Design helps them see the power of their voice, the power of their community, the power of their lives–a power they did not have after a crisis hit.

This event has brought together an amazing audience: people from the United Nations, academia, design sector, and NGOs focusing on humanitarian issues. You are a powerful voice which collectively can come up with designs and solutions and ways of working together. ASID, along with the other design professions and associations, are here to take your ideas and amplify them.



Design in the Time of War: Rebuilding Mosul

Alberto Preato
UN Migration Agency Iraq,
Head of Preparedness and Response.
Institute of International Humanitarian Affairs,
Humanitarian Design Fellow.

Four years after the liberation of the city of Mosul from Islamic State of Iraq and the Levant (ISIL), a significant number of people displaced from Mosul still cannot return home, mostly because they have no home to go back to[1]: their houses were completely destroyed or severely damaged during the fighting. In the Old City and in West Mosul, entire neighborhoods have seen housing and infrastructure as well as archaeological, historical, cultural and intangible heritage sites, disappear[2].
Physical destruction of homes is one of the main obstacles impeding the return of almost two million Iraqis who remain displaced. The Iraqi Government, supported by several UN agencies, has recently drafted an ambitious reconstruction framework, defining priority actions that aims at facilitating the sustainable return of IDPs, while also contributing to reviving the 'spirit of the city', a spirit that preserves its heritage and environment, restores public spaces and reconnects Mosul city with the wider region of Mosul in order to revitalize its economy[3].
IOM, the UN Migration Agency, in Iraq, has recently started a housing reconstruction pilot project in Zanjili, which aims at facilitating the durable return of displaced families by rebuilding the homes they have lost during the war. Even before talking about design choices, the challenges are enormous: from land and property issues, to the decontamination of the land (where thousands of bodies of victims and fighters are still under the rubble), to the clearance from unexploded devices, to debris removal, to fulfilling the necessary legal verifications and approval.
We decided to take a participatory, community driven approach for this project. Displaced families participating in the pilot are not only providing input into the design phase, but are primary actors of the reconstruction of their homes. IOM will provide the finished structural elements and construct the 'core' living spaces, such as the kitchen and bathroom. Residents will then finish up the construction according to their needs and wishes, adding more rooms to the initial structural grid.
As we learn from this pilot, we are looking at how we can scale up this approach to address the needs of thousands of more displaced families facing similar challenges. Every small choice matters, particularly in communities struggling to get back on their feet after years of wars.
In the recent months, several analysts have raised concerns regarding the return of ISIS, with the terrorist organization regaining power in some of the areas recently liberated, and still very active in Mosul and the surrounding areas. How can design address prevailing insecurity, while also bolstering social cohesion and community stabilization?[4]
Housing reconstruction touches upon the very essence of the debate about linking humanitarian efforts to longer term peace, stability and sustainable development goals. Design can be a key factor in producing a positive change in a narrative of violence and destruction.
When rebuilding a city destroyed by war, how can design become a tool for memorialization, how can we revive the spirit of those places, homes, parks and public squares that have become theatre of violence, abuses, injustice and crimes against the humanity? Design can help raise the stories of the survivor, to give them back dignity and agency, and to support to their actions.
In this context the role of the humanitarian designer is to facilitate this change, guide the process and contribute to rebuilding a city that is more inclusive by re-imaging the future while looking at the past.
The rebuilding of Mosul condenses all the elements of the Design for Humanity Imitative: dignity, change, inclusion, memory as we will read in the next chapters of the yearbook.



[1] IOM November 2018: 'Reasons to Remain: Categorizing Protracted Displacement in Iraq'
[2] UNESCO/UN-Habitat 'Mosul Reconstruction Planning Framework' November 2018
[3] See 3
[4] Islamic State Fighters Are Back, and This Time They're Taking Up Arms With Shiite Militias. Vera Mironova, Mohammed Hussein, October 2018, Foreign Policy



Above: Destruction in West Mosul
(Muse Mohammed/IOM)

Below: Moena is one of many families who were not able to leave Mosul while under ISIS occupation. Under their control, she suffered greatly as she lost 3 of her sons and her husband to ISIS execution because they had accused the men of being spies due to her husband having previously worked in the military. (Muse Mohammed/IOM)



Below: Mohammed, 10, sits on the staircase of the former house he used to hide with his family in Mosul. During ISIS occupation, several families hid in homes on the block as the city came under heavy shelling from Iraqi Armed Forces trying to liberate the city. Mohammed's house was across the street from a makeshift ISIS hospital so the entire area was hit causing the house to collapse and killing two of his brothers as well as seven cousins. (Muse Mohammed/IOM)v



Design for Change

"It is important that we reflect about our points of departures as designers, as architects and as humanitarians. Humanitarian actors are mobile, they're based on events, and they're trying to be neutral. Architects and planners are rooted in context, they're political. Both need to think about the collective."

Marianne Potvin
at the Design for Humanity Summit

Design is not and cannot be a neutral act. Designers create products, spaces and systems that can either hinder or substantially revitalize the quality of life for communities. Spaces of marginalization and exclusion–such as immigrant detention centers–are designed by professionals complicit in perpetuating inhumane conditions and human suffering. A growing design community has recognized the role of designers to go beyond meeting market demands and instead to design to fulfill a commitment to social justice, ethics, and equality.

Designing for humanity does not mean creating 'widgets', but designing systemic approaches grounded in community participation. It does not mean testing shiny new products, but developing methodologies and tools to find not simply technical solutions, but globally structural and political solutions.

This pursuit requires that we design not for, but alongside the populations we are aiming to serve–imploring both sectors to adhere to the highest standards of ethics and humanitarian protection.

Humanitarians and designers in this chapter work within a framework of ethics, inspire political activism, and educate future professionals. These insights present the impetus for a universal humanitarian design framework–one that can demand and foster a higher quality of life; normalize participation and inclusion; and incorporate ethical elements of new projects.

Revisiting the Humanitarian Past

Marianne F. Potvin
Harvard University Graduate School of Design,
Eugene P. Beard Fellow at Edmond J. Safra
Center for Ethics, Instructor and Ph.D. Candidate

Humanitarian scholarship is infamous for its tendency to neglect time. Some scholars have called this form of presentism a 'historical deferment'–a tendency to ignore both the past and the future in favor of a radical present of immediate human suffering and action[1]. Nowhere is this truer than in the research on humanitarian design. The refugee camps that we associate with virtually every humanitarian emergency continue to be presented as timeless models of humanitarian space. Their designs appear so generic that they defy historicizing. Planning for anything other than a temporary camp is viewed as controversial because it might conflict with the fundamental principles of humanitarianism (i.e. independence or neutrality).

And yet, over the past fifty years, sweeping global risks have forced humanitarian actors to increasingly integrate sustainability within their humanitarian work. From self-sufficient refugee villages in the 1960s in rural Africa, to urban reconstruction projects in post-Taliban Afghanistan, they have left physical footprints that have outlasted the short timeframes of crises.

Indeed, a closer look at the institutional histories of international humanitarian organizations reveals a rich and complex convergence of crisis response and urban development. Rather than being incompatible with aid, it seems that urban planning has long played a role in the humanitarian mandate to protect refugees and victims of conflict.

The nature of this role has wavered, however. Inexistent at the beginning of institutionalized humanitarian action, urban development started playing an important role throughout the 1960s and 1970s, before falling out of grace in the 1990s.

In the midst of the so-called "urban age," it might be time for humanitarians to revisit this past. There, they will find fascinating reminders of how they once reflected about the creation of just cities, the meaning of home, and the importance of designing healthy places for people. This might be just what they need to imagine new futures and a better present for humanitarian design.

[1] Redfield, 2005



Designing for Whom?

Anthony Land, Ph.D.
Fordham University, Institute of International Humanitarian Affairs Senior Fellow

Humanitarians in general can, if provoked, be a cynical group of individuals. In fact, after forty years in humanitarian work I classify myself as a cynical optimist. My glass is always half full but experience has taught me that it is rarely half full of exactly what I need or what I asked for.

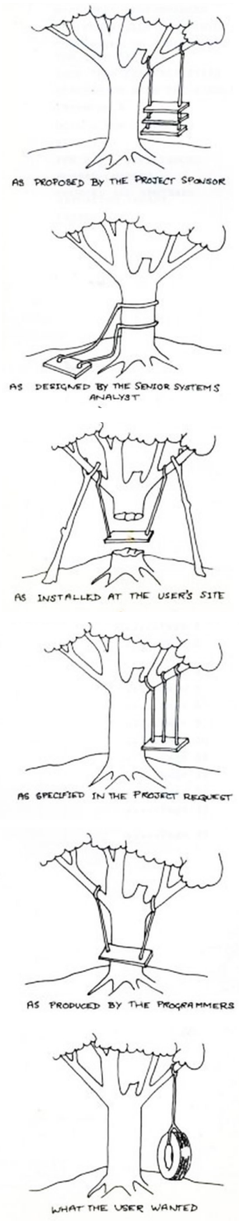
A couple of decades or so ago an unsung humanitarian came across a cartoon strip that summed up their frustrations with the design of projects in which they were involved. Others saw it, liked it, photocopied it and passed it around. (Things did not "go viral" in those days.) The cartoon strip, or personalized versions of it, began to appear over desks and on office walls of humanitarians in many locations where they worked.

The cartoon strip's message is simple, "Who do designers design for and how much, or little, of the original design appears in the final product".

Of course, humanitarian do have some rather complex design requirements. What we need are products that support some of the simplest, if most fundamental, aspects of human life. They need to be immediately available in massive quantities and suitable for use in a rapidly changing, apparently random, set of locations. Locations with practically infinite combinations of climates, cultures, lifestyles and economic conditions. It must be possible to ship them to a newly emerging crisis in a few days, under the scrutiny of the media which often appears to think the delay should be measured in hours. The enduser, however, will probably have to live with the product, or replacements, for over a decade. The product will be purchased, usually in a great hurry, by underfunded organizations highly motivated to show they can effectively utilize the largess poured out to them by their donors in the immediate aftermath of the crisis. One aspect of the product design that is almost certain to get a lot of attention is the prominent placement of the logos of the purchasing organization, and possibly its donors, on the item and packaging. The same organizations will then distribute the products, free of cost, to desperate survivors who are powerless to choose a different, possibly more suitable, product.

This is a design/supply chain, which at every step has important ethical considerations and pitfalls which must be addressed by the humanitarian community as a matter of urgency. Too many vested interests intervene between the designer and the end user.





Designing the Arc of the Problem

Q&A
Angela Wells and
Marie Aquilino, Ph.D.
Problem Wisdom, Founder.

Angela: What is the role of designers and architects in humanitarian interventions?

Marie: Architects play a critical role in social justice because we make decisions about space. We can bring in more light and position homes to circulate and cool the air. We respect people's culture by learning about how they cook, use their toilets, separate the lives of men and women and gather. We can argue for trees and plants and gardens, as well as prevent floods and infested stagnant water. Designers know to encourage soft breezes and use better materials, like mycelium panels for insulation, which offer greater privacy, more silence and can be recycled into the earth. We study drainage and wind and noise and consider people's right to shade, to get out of the heat. We help limit the risk of disease and teach people to make simple tools so they can upgrade, maintain and care for their new homes.

We can do all this and we should.

But for designers to work more productively with humanitarian initiatives, we should be everywhere. The wonderful Gallic poet Mark Rowlands once told me, "you know, it's simple, for people to flourish they need good choices–not just any choice, good choices."

If architects and designers are to help provide and promote good choices we need to turn up in government and transportation, in the ministries of water and agriculture, in finance,



business, and banking. We need to work with the folks in data and the map makers. And, clearly, work in development and risk management. Everywhere.
Designers have a pretty good view of the arc of the problem because our projects take time. We're obliged to think in terms of a longer temporal scale and see the big picture as well as control the details. We need to weave our skills into the knowledge and priorities of other industries and contexts.

Angela: Is there any room for beauty when designing in or after humanitarian crises? If so, how can affected communities be involved in determining how those spaces are designed?

Marie: Though culture, history and tradition provide a formal aesthetic vocabulary, beauty's qualities harbor in the quality of light and air, the colours, textures and patterns people enjoy, their habits and speech, the way they interact with and improvise in public space, and their dependence on or estrangement from nature.
Beauty is not simply a set of aesthetic decisions. It's not big *B* Beauty, it's the small *b* beauty that emanates from the tissue and equilibrium of people's lives.
Architects tend to design from the outside, but we really should design from the inside out. So invite people to tell you how they share their time, define intimacy, protect their privacy and work together. Invite them to tell you their stories. Beauty is hiding in their answers.

Angela: Can designing for quality of life help restore dignity after a crisis destroys the fabric of people's lives?

Angela: If you ask people what they want after a crisis, they want what they had yesterday, they want their lives back. In that terrible moment, they can't imagine what's possible or think beyond the emergency.
Loss is all they see.
But design can help people shape their futures with greater autonomy and confidence if we speak with them about designing for the things that matter: the sounds they've heard their whole life; the trees they sat in while sharing stories with friends and family; the way they walked to work.
Now, we're onto something–a design ethic that honors the dignity of people's daily lives. This is our job as designers, really, to protect and respect with all our heart the dignity and richness of people's daily lives.

Angela: What is the philosophy behind your organization Problem Wisdom?

Marie: Years of experience in Haiti after the 2010 earthquake taught me that the immensely talented people in disaster relief and recovery are very good at short-term objectives but struggle to assure longer-term sustainable outcomes. This often leads to unintended waste and missed opportunities. So my initial objective with Problem Wisdom was to help these professionals curtail the waste.
I wanted to work with them upstream to define and position deliberate, relevant and cogent problems from the start. I found that we can lower people's risk and increase the impact of individual projects and initiatives by using the problem as an asset and good problem design as the means to get the problem right. We know that good problems save time, money and resources. So we developed a Better Problems curriculum to optimize your ability to stay focused, build stronger teams and instrumental partnerships, gain momentum, and take advantage of unforeseen opportunities. When you master the craft of problem design, you avoid the pitfalls of hasty solutions and build trust among the community and myriad stakeholders.
The most exciting aspect of our curriculum for humanitarian actors is that it's designed to forge and expand the terrain of common ground. This is so important in disaster recovery precisely because you're helping structure future development to serve more people. So I specialize in using our process–'Problem-First Thinking'–to teach interdisciplinary teams to collaborate. If you can't collaborate successfully, you can't hold common ground.
In my experience, good problem design can be a secret weapon in the humanitarian context. It's an advantage that allows you to respond to dramatic shifts in budget or timeline, identify strategic trade-offs, scale the project correctly, and multiply your results by working with the Res (redo, remake, rework, rethink, refurbish, reimagine, repurpose, reuse, refit, replace, redesign, research, reassure).

Urban Design in Crises

Havard Breivik
Global Alliance for Urban Crises, Director

In 1964, Charles Abrams, a Polish-born American lawyer, author, urbanist, housing expert and humanitarian worker published *Man's Struggle for Shelter in an Urbanizing World*,[1] a book which outlined his ideas on how to respond to shelter needs and provide humanitarian assistance in urban contexts. While we are still grappling with the same challenges Abrams described back then, awareness of the particularities of urban crises is also growing in international humanitarian and development circles. While 'urban' has been on the humanitarian agenda for some years now, there is a discrepancy between the challenges and the expertise available in rapidly urbanizing contexts and humanitarian situations. Increased participation from urban and built environment professionals is needed for achieving change in how we respond to urban crises, but also in addressing the underlying causes of crises in fragile urban contexts.
However, built environment professionals find it difficult to engage in the urban crisis dialogue, and lack entry points to contribute their expertise. While humanitarian and development actors now welcome their participation, the history of spatial contributions in crisis contexts might explain some of the reasons for why the two sectors are not working better together: a common perception that the Shelter should be the main deliverable. The world is more complex than that, but so is the expertise inherent in the diverse built environment sector.
Urban displacement is on the rise–more than half of the world's displaced populations are estimated to live in urban areas. Given that solutions for these situations must include opportunities for both the new arrivals and their host communities alike, we must also include urbanism area analysis tools and corresponding spatial and programmatic solutions in crisis contexts.
While each situation is different, there are fundamental commonalities across cultures and types of crises: we all need to feel safe in the environments we are staying in and moving through; we all require privacy but also social meeting places; and we all need access to services and economic opportunities.
If we also all acknowledge that these needs and rights are directly influenced by our built (and unbuilt) surroundings, we are one step closer to agreeing on the new deliverables from built environment experts in urban crisis contexts: to create safe, dignified, and livable environments for all.



[1] Charles Abrams, *Man's Struggle for Shelter in an Urbanizing World*, Cambridge, Massachusetts, The M.I.T. Press, 1964.

The Designer's Imperative

Michael Del Gaudio
Google, Product Design Lead

Design is not about creating artifacts, design is about creating something for people who will use those things that you create.
Designers have an imperative to employ human-centered design processes. We as designers need to take ambition and stand up and say 'I believe in these things'. Then we can find ways within your own organizations to have an impact, make a difference, and open doors for everybody.
Humanitarian needs aren't a foreign concept. There seems to be this back and forth between domestic issues (US) and international issues that has been brought up on every panel. In thinking about Google Android products we've thought about what it means to design systems for a changing world....
If we understand that the world is constantly changing and that humanitarian crises may begin to happen domestically more frequently, then we can create things that work in those situations or learn from those situations that have led to products like this in the past and then apply this to our domestic issues then we can create better products.



Investing in Resilient Communities

Q&A
Angela Wells and
Sarah Keh
Prudential Financial, Vice President of Corporate Social Responsibility.

Angela: Why is Prudential Financial looking at disasters and humanitarian response?

Sarah: Prudential is a company that has been socially minded from the very beginning and looking at how can we increase the economic mobility for all people.
Disasters and humanitarian crises, strike at the heart of financial vulnerability. As a company we believe very strongly in building resilient communities, protecting financial assets, and really making sure that communities have the immediate resources in the aftermath to help rebuild their lives.

Angela: What makes Prudential's approach unique?

Sarah: In our disaster response and management work we focus on the immediate deployment of resources and the recovery process and redevelopment. We know, based on solid research, that about two-thirds of humanitarian giving from the private sector happens in the first two months of a disaster.
For us, it's about staying for the long haul and making sure that the communities are really able to rebuild and that they have the resources, tools, and new structures to withstand another disaster or humanitarian crises so that they are able to rebuild their lives much faster than they did prior to that.

Angela: How do you work with the humanitarian community in these interventions?

Sarah: Our funding vehicle with UNICEF, the UNICEF Bridge Fund, is a really significant project for us.
In philanthropy, you can get the announcement or notification that you have received a grant, but you won't get the funds until several months later, maybe because of internal processes or government requirements.
When UNICEF provides vaccines or nutrition or immediate relief after an emergency, they should be equipped to respond immediately.
The Bridge Fund actually bridges that gap so that right after an emergency strikes, UNICEF can immediately deploy resources we have pooled together in advance. This becomes a matter of life or death for a child in crisis.
UNICEF says that for every disaster or risk management process that they put in place, it saved them about seven dollars in emergency funds, after the disaster. A lot of organizations are not able to do immediate response because they have strict protocols, so pooled funds are a great way for humanitarian agencies or organizations to respond immediately after a disaster strikes.



Angela: How do design concepts drive your work forward?

Sarah: Our work is not just about the immediate deployment of resources, but building resiliency by really helping to build the community infrastructure and emergency plans. Design is at the center of that, whether it is rebuilding actual housing or community centers or cultural assets, or thinking about emergency plans and what are the best ways to communicate messages of preparedness.

Angela: How do you make sure these responses after a disaster are affecting the people important to your company?

Sarah: This is not about just client or customers, or even our own employees. This is about looking at communities that are distressed. Particularly within our corporate responsibility work, we are focused on underserved communities globally and how we can make sure that these communities have the resources to rebuild and turn into the vibrant community that hopefully they once were or will become. For us, it's about staying for the long haul and making sure that the communities are really able to rebuild and have the resources, tools, and new structures to withstand another disaster or humanitarian crisis so they are able to rebuild their lives much faster than they did prior to that.

Bridging Funding Gaps

Ava Volandes
UNICEF USA, Managing Director of Corporate Partnerships

"We are there before, during and after. We are there before the crisis hits working with local governments to figure out where we can mitigate, looking at how we can pre-position our pre-emergency supplies and make sure we have communications when disaster strikes" Similarly, we talk companies before an emergency strikes, during an emergency, and then after. We're talking to companies now, for example, about about potential hurricanes that will come in a couple of months.
The Bridge Fund helps bridge the gap when an emergency strikes, when we need to get supplies to people who need it but haven't yet raised the money. We are bridging the gap to make sure there is no break in the needs of the communities.



Three Ingredients to Emergency Response

Brian Kelly
UN Migration Agency, Head of Community Stabilization Unit, Washington D.C.

When design professionals meet humanitarian shelter and settlement professionals the ideal end-product is ... a process. That is because sheltering vulnerable people after a crisis is a series of steps involving local markets, supply chains, community consultation, government engagement and technical expertise.
This methodical approach may not be as sexy as the dynamism, disruption, audacious action and transformative toolkits championed within 'TED talks' but let's keep the bells and whistles out of our relationship. As a humanitarian aid worker, I don't want disruption affecting the most vulnerable populations in the world and I don't want your widget.
I want scale and speed and innovation and efficiency and I want a process centered around and owned by those who have been affected by disaster. I want these people to drive change when change is called for and I want them to be able influence decision-making on the delivery level and thinking on the policy level. Some key ingredients required for this partnership to work include time, financial and human resources, and a deep understanding of humanitarian principles.



Time. Let's agree on a significant shared problem to solve and set a multi-year timeline to achieve it with benchmarks to assess our progress. That may sound slow and boring but, if something is worth doing, it is worth measuring.
Financial and human resources. The recommendations coming out of the summit need brains and money to become real. If you are not providing either then you are the audience, not the change-agent.
Humanitarian principles. Humanity, neutrality, impartiality and independence are cornerstones of humanitarian action. Let us make sure the system designed to facilitate engagement between affected populations, humanitarian aid workers, and the design community is anchored by these principles.

The Design for Humanity Summit is a good launch-party but now the real work begins involving those committed over the long-term. Any takers?

A communal shelter under construction in the largest collective displacement site in Gedeb, Ethiopia. IOM hires laborers from the internally displaced population and the local communities to construct new homes for hundreds of people in Ethiopia (Olivia Headon/IOM).

Design for Dignity

"We wanted to give form to places of civil rights, trying to demonstrate how it is still possible to combine functionality and design, utility and beauty. Places where every individual can finally have 'the right to a standard of living that guarantees the health and well-being of himself and of his family,' as set forth in the Universal Declaration of Human Rights."

Raul Pantaleo
TAMassociati, Architect, Graphic Designer and Founder

Crises can happen in a matter of seconds and disrupt the fabric of a community for decades. Most crises and situations of displacement continue for multiple years, if not decades. As a result, entire generations live in temporary conditions that become permanent.
As situations of displacement or conflict persist, millions are prevented from accessing rights that are fundamentally important for a dignified life: education, sound housing, job opportunities, healthcare, to name a few.
There is no reason why people living in protracted crises should not be able to experience beauty, safety, joy or agency as they rebuild and continue their lives.
Inspired by the insights of architect Raul Pantaleo in his book Dirty Beauty, we build on the idea that in the context of conflict and suffering, "small gestures of beauty can give a sense to life and spaces even when surrounded by death."
Designers and humanitarians featured in this chapter believe these values are not an accessory to a humane life. Ultimately, these individuals are shifting the narrative to reaffirm joy, agency and beauty as public rights.
By pursuing a new hierarchy of needs, humanitarian interventions and spaces of refuge designed for immediate relief can eventually elevate the people affected by conflict to pursue their future aspirations, care for their loved ones, make choices for themselves and start their lives anew with joy.

Design that Heals

Thatcher Bean
MASS Design Group, Film Director

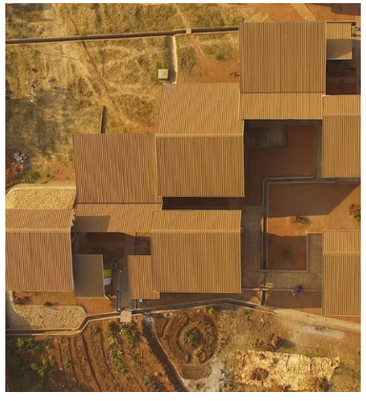
The Need For Maternity Waiting Homes
While Malawi has made significant progress to improve maternal and neonatal health outcomes, in 2010 one in every thirty-six Malawian women still has a lifetime risk of dying during pregnancy or delivery. The absence of professional medical oversight during labor is a key driver of maternal and neonatal mortality. In Kasungu District, for instance, only 60 per cent of births are attended by a skilled medical professional. Maternity Waiting Homes seek to encourage safer, facility-based deliveries by housing high-risk and near-term pregnant mothers near health facilities. In the past this model has not proved successful; existing maternity waiting homes lack in space and basic comforts, in ventilation, and in sanitation–making infection control and safety an additional concern.

Designing A Better Solution
In collaboration with the Malawi Ministry of Health, MASS has developed a new prototype Maternity Waiting Home for the Kasungu District Hospital which addresses these concerns while adhering to MOH budgetary requirements. The redesign reflects the vernacular, creating a maternity 'village' from an aggregation of smaller sleeping units rather than a single large 'home'. This strategy not only provides privacy but allows for greater adaptability to the site, optimizing for daylighting and for natural ventilation to combat the significant temperatures variations in Malawi's climate and to combat the spread of infectious diseases. Rainwater collection and solar power work to ensure the health and sustainability of the structure as well as create a safe, comfortable, dignified place for mothers. Protected outdoor areas including kitchens create a space adapted to the activities of expectant mothers' daily lives. The design and construction of the prototype, using a modular scheme of Compressed Stabilized Earth Blocks, is easily adapted to site variations and prioritizes local materials and labor to ensure replicability elsewhere in the country.











Beauty in Poverty And War, Not Just a Utopian Vision

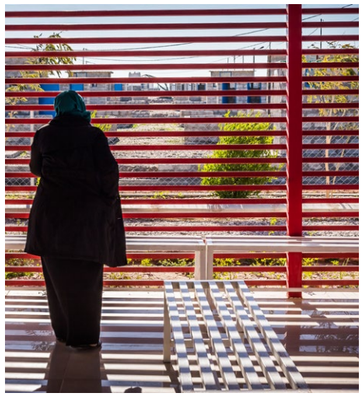
Raul Pantaleo
TAMassociati, Founder

In 1419 Filippo Brunelleschi designed one of the great Renaissance masterpieces: the 'Ospedale degli Innocenti', a building devised to provide up-to-date care for foundlings and orphans: an extraordinary place, where beauty and harmony served the needs of the poorest.
This is one of the many Renaissance masterpieces in the service of the weakest sections of the population. Its beauty was an instrument of care and redemption, as well, naturally, the glorification of the person that commissioned it. Much later, and especially now, this has all dissolved.
For the last in society, the economic logic of minimum investment and minimum effort has always prevailed–such as service buildings: horrible boxes devoid of quality and value.
Over the course of our work at TAMassociati, however, we have sought to reinvent the great Renaissance tradition in a modern way by combining beauty with utility.
A challenge and a risk, because, even today, when we speak of beauty in areas ravaged by war and poverty, like Sudan, Central Africa, Afghanistan or Iraq, we are always received with great astonishment, as if beauty was inappropriate in those settings, unsuitable for people who suffer.
In reality, the opposite should be surprising: that a war hospital should not be beautiful. There is no logical reason, no practical justification for this.
In our experience, however, creating architecture in a refugee camp or a war zone means first of all combining ethics and aesthetics, economy and beauty. Because people live better in a beautiful place, in the affluent West as amid the deepest despair.
This is true today as in the distant Renaissance. We start from a simple principle of justice: the assumption that being in a clean, carefully tended, harmonious place helps people imagine the future.
This is an extremely practical approach, but it has the breadth of utopian vision.











Design for the Public Interest

Sergio Palleroni, Ph.D.
Portland State University's Center for Public Interest Design, Director

Current relief and development work is being challenged by the scale and complexity of the problems it faces, and in the political arenas in which its support is convened.
Both are challenges for those of us operating in the field, and to the professional training we received to prepare us for practice. An alternative model of practice has been the emerging public interest design movements. They offer promising new models of practice that better serve the growing public needs not being served by society or practice.
This movement shares a wide-spread desire to solve problems at a scale that is bigger than an individual project, a primary challenge of relief work, but also I would also argue, any work with marginalized communities. Both public interest design and relief work both share a common concern to identify and initiate projects that fully address complex, long-term societal problems and have broad public benefits.
From the perspective of public interest practitioners, outcomes of the projects are always greater than the built project, or specific problem, a goal they share with relief and reconstruction practitioners. Every project has the potential to bring about changed values, increased awareness and raised aspirations. One of the qualities we might also ascribe to these public interest practices is the desire to be transparent and committed to the communities one serves, a growing a necessity in the politically charged environment of relief work.
Public interest practices are increasingly challenging traditional methods and protocols of the profession and advocate for more hybrid and fluid approaches, responding pragmatically to the needs of the project, but also necessarily incorporating the practices and skills of other disciplines (economics, social sciences, sustainability and others) to affect this deeper and broader impact.
One only needs to look at work being shared in networks such as Design for Common Good (www.designforcommongood.net) to realize we are all now pursuing increasingly similar challenges with methods and approaches that we could all learn from.







Right: A cultural center designed by the Center for Public Interest Design in Chamanga, Ecuador in the aftermath of the 2016 earthquake (Center for Public Interest Design).

Redesigning the Hierarchy of Humanitarian Needs

Q&A
Angela Wells and
Shauna Carey
IDEO.org, Managing Director

Angela: How does IDEO.org employ a human-centered design process?

Shauna: Human-centered design starts with understanding people and listening to their stories, challenges, aspirations and motivations. By listening to many stories together, we start to spot patterns, and those patterns tell us what we need to design.
We might start to hear about gaps in services that are really critical, or about motivational or behavioral barriers that stop people from taking on a particular action or an aspiration that people don't know how to reach.
Our role as designers is to provide a level of expertise on the execution of ideas, to deeply go in and understand the research, to service opportune areas and then build tangible products and services using a variety of skills–whether it's digital design, or architecture, or communications design–to make those ideas ready to be launched in the real world.

Angela: How is this process used to create solutions to humanitarian challenges?

Shauna: When the stakes are high, it is really hard to think about things like testing, prototyping, and experimentation. We are talking about millions of people lacking clean water, millions of children lacking an education. With such fierce problems and such real consequences, it can be challenging to test anything new.
Figuring out how to responsibly test new approaches and collaborate between different actors means that just because a refugee camp, for example, looks one way today doesn't mean it can't look completely different tomorrow, or just because the way people resettle into a third country is handled a certain way today doesn't mean we couldn't try to improve it tomorrow.
I think the scale and scope of this problem is, on one hand, overwhelming, but it's also an opportunity to keep iterating every time we address a new crisis.

Angela: How can humanitarians and designers better meet the short term needs for survival in the aftermath of a crisis while also preparing for the long term as crises become protracted?

Shauna: Often, we think of needs as a hierarchy. We start with the most basic and they become more intrinsic, things like cell phones might come at the end. But I think what we learn from people when we actually talk to them is that things like confidence and fulfillment and self-efficacy and a sense of agency are actually quite basic needs.
Fulfilling them can unlock an opportunity for people to build a better future for themselves in the earlier stages of things.
Rethinking that hierarchy and building solutions that meet the need that people have for clean water as well as the need that people have for a sense of confidence and dignity and safety and security. All of those things need to happen at the same time and doing it well is a really daunting task.

Angela: How can the humanitarian sector find ways to mainstream this revised hierarchy of needs?

Shauna: We have to be optimistic about the way that we look at those constraints and design with them. We must figure out how to create solutions that are both durable and impermanent, or how to help build agency with people who may be in limbo, waiting on an opportunity to move somewhere else.
Great design is about acknowledging where we are today and building towards a future that doesn't exist yet. If we wait for the constraints to shift, we will be waiting a long time.



Angela: How can this process restore joy or dignity in communities that have gone through tragic crises?

Shauna: Becoming displaced and leaving your home to start over somewhere new is not a purely logistical challenge, there are many people who experience great trauma in their journey.
Building new relationships, building trust, feeling safe in a new place, having the confidence to earn a living for yourself and your family, raising children, making sure they get educated: these are very universal human challenges that come up for people rebuilding their lives after crises.
It is important to find the right balance between these operational and logistical constraints and the human potential that exists, and make sure that we are building solutions that answer to both.
A good solution, product or service is both responsive to the complexities of the context and the constraints that it has but also celebrates and elevates and taps into what is best about people and the joy and aspiration that they have for their lives.

Crises Are Not Laboratories

Joseph Ashmore
UN Migration Agency, Shelter and Settlements Expert

Although humanitarian actors work with some of the world's most vulnerable people, crisis affected people remain the primary responders following most disasters, conflicts or complex emergencies. They are not passive recipients, waiting to be helped. In this reality, humanitarian operations can provide critical and life-saving assistance, supporting people to safeguard their health, security privacy and dignity. With longer term and recovery outlooks we also look to support livelihoods, community and family life and resilience.
However, whilst there are very significant humanitarian needs, with more than one person displaced every second in 2017[1] (source IDMC), there are very limited resources to assist. In many responses we often find shelter funding limited to provide only a tarpaulin and a few household items for a limited fraction of those affected by the crisis. The picture is the similar for other sectors.
So what is the role of the designer and the design community?
Firstly, we do not need your widgets, but we do need design thinking to think through processes and design effective programs and projects. We do not need objects that have no use in the rest of society. What we are usually looking for is to build on existing production and use tried and tested solution.
Secondly, we need to learn from past experiences: we cannot afford to fail in any humanitarian programs. Although innovations need to learn from failure, given lack of resources available for the world's poorest people, we cannot implement projects where there is a risk of failure.
Thirdly, we need to recognize that Crises are not a laboratory. They are not places to experiment with untested design ideas. We are working with vulnerable people where we need to design effective programs using proven approaches that help reduce risks to people's lives and dignity.

[1] http://www.internal-displacement.org/sites/default/files/publications/documents/20171113-idmc-intro-cross-border-thematic-series.pdf



Design for Inclusion

"The divisions that we see between individuals need not be there, the us and them mentality of colonialism and post colonialism still exists and it exists in a way that architecture and design can begin to mediate."

Sean Anderson
Museum of Modern Art Department of Architecture and Design, Associate Curator.

In recent years the world has seen a rise in forced migration, surpassing the rates of displacement seen during World War II. Land and maritime borders have become not only a physical barrier for millions of people on the move, but also a metaphor of the division between 'us' and 'them'.
Too often, spaces of refuge intended to protect and welcome displaced persons are instead designed to be spatially, institutionally, socially and physically exclusive. Emerging policies restrict the movement and rights of crisis-affected populations on every continent. The human cost is catastrophic. The Mediterranean Sea and the Sahara Desert have become a graveyard for migrants and asylum seekers in search of protection. Countries with historical traditions and long-standing commitments to welcoming those seeking safety from persecution are becoming hostile to the displaced. Anti-immigrant sentiments and policies manifest in inhumane detention facilities, mass deportations, and inhumane refugee camps. In opposition to this trend, designers and humanitarians are pursuing and demanding the inclusive design of spaces that holistically welcome and integrate migrants. Urban planners conceptualize the spatial inclusion of new influxes of urban refugees into the fabric of cities. Architects design refugee camps that integrate public space with local host communities and challenge traditional camp policies of confinement. And both humanitarians and designers build bridges between migrants and their new communities. Humanitarian design reinforces the links between affected populations, host communities, aid workers and the global community. It is about building trust and finding common ground to move forward without leaving anyone behind. This chapter highlights the work of innovators who pursue a humanitarian design that aims to welcome, integrate and empower migrants.

From Camps to Urban Integration

Carmen Mendoza Arroyo, Ph.D.
Master in Sustainable Emergency Architecture at UIC Barcelona, Assistant Director

As architects and urbanists we must reflect on the fact that by designing refugee camps and upgrading them, we are maintaining and perpetuating their state of exception and supporting governments and policies which intend to avoid refugees from arriving to first world countries. Therefore, we must work towards creating social and spatial integration frameworks which enable the urban integration of refugees in the host countries and avoid the creation of 'camp cities'.
Likewise, a shift in urban governance and planning is needed, towards a more adaptive approach about land use regulations which should be flexible to respond to these immediate stresses.
In Europe, the issue of preparedness of the host countries as well as the integration of newcomers is becoming a core issue for all cities. Through the case of the city of Barcelona, a self-proclaimed 'Refugee City', we are developing a social and physical urban integration methodology. With this objective, we aim to overcome the emergency approach in the refugees' reception model and explore new sustainable solutions. The model aims for a physical integration which reinforces the fact that urban refugees need to connect to the neighborhood and create an identity within this new place.
Likewise, proper access to resources is a key factor for refugees to benefit from public services and get assistance through integration programs. Within this perspective, adaptive reuse of existing buildings is the sustainable approach applied as opposed to new housing built away from any urban fabric. On the other hand, social integration is built through social cohesion with the rest of the citizens in order to avoid discrimination and marginalization, and the refugee adaptation includes an analysis of the diverse cultures as well as a gender perspective, as roles change among refugee populations. The project builds on a change of perspective achieved by understanding situated social and physical research as the key ethical approach to design in the humanitarian field.



Integrating Refugees and their Hosts Through Architecture

Q&A
Angela Wells and
Eliza Montgomery
ENNEAD Lab, Associate Architect

Angela: How does Ennead Lab use architecture to improve refugee settings with humanitarian actors?

Eliza: Four or five years ago we began working with UNHCR to look at different ways to collect data about places where refugees were moving and use those statistics to help show hosts that incoming populations can actually benefit their cities and populations. From a spatial perspective, I think designers can have a lot of impact because if they can visualize how refugees can be a benefit, and not a burden, from the beginning, then host communities and governments will be much more likely to accept migrant populations.

Angela: What are some examples of how space or architecture can flip that paradigm?

Eliza: I think by focusing on the places in the center of an existing host community or host city, an area of economic exchange is a good place to start. In a lot of major cities, the infrastructure for those day to day activities is not robust enough to really support more people coming in, but refugee populations bring more the just people, they bring economic interaction and new markets too.
This also requires the humanitarian sector to support and improve those areas. There could be a new market area with better infrastructure to support it, or there could be a new educational center that can serve both the refugee population and the local population, if that is something the local population is lacking.

Angela: What is the biggest challenge to implementing this type of infrastructure?

Eliza: Architecture is buildings, its material things, its concrete and wood and materials; a lot of people when they hear those words they immediately think 'these areas hosting refugees will be permanent and last forever'. For host governments, this is a problem because they don't want to admit or accept from the get go that refugees will be there permanently.

Angela: So, this is a way to help governments transition their response from a camps to cities approach?

Eliza: The main transition UNHCR and other humanitarian agencies are making is going from camps to cities, or in every case possible, finding an alternative to a camp situation.
We couldn't be more supportive of that and think that for long term successful situations, it's definitely better if the emergency phase is focused more on integration with an existing community. We are trying to contribute more tools and planning ideas for how to integrate with existing communities.

Angela: How can architecture and design be better integrated in humanitarian interventions?

Eliza: To make a real impact and design spaces that a lot of different people can use, the real work is figuring out people's interactions and how we can create more spaces for the good kinds of interactions. Over the last five years we have working on spatial guidelines that UNHCR can teach to younger site planners working on these that they can really think more dynamically about the actual space of social interaction.

Angela: Do you think there's also a role for beauty and aesthetics, even in a tragic situation?

Eliza: In refugee scenarios, that's one key place where, if refugees can have more agency in the design process, then they can be ones to define what beauty means to them in their new environment. This gives us higher potential that we can design a better space, one that feels like home, like their space which creates a lot more opportunities for them to start new lives.
It's crucial that refugees are involved in the design rather than leaving it up to a random outside architect who will decide what's beautiful and what will make that space feel like home.

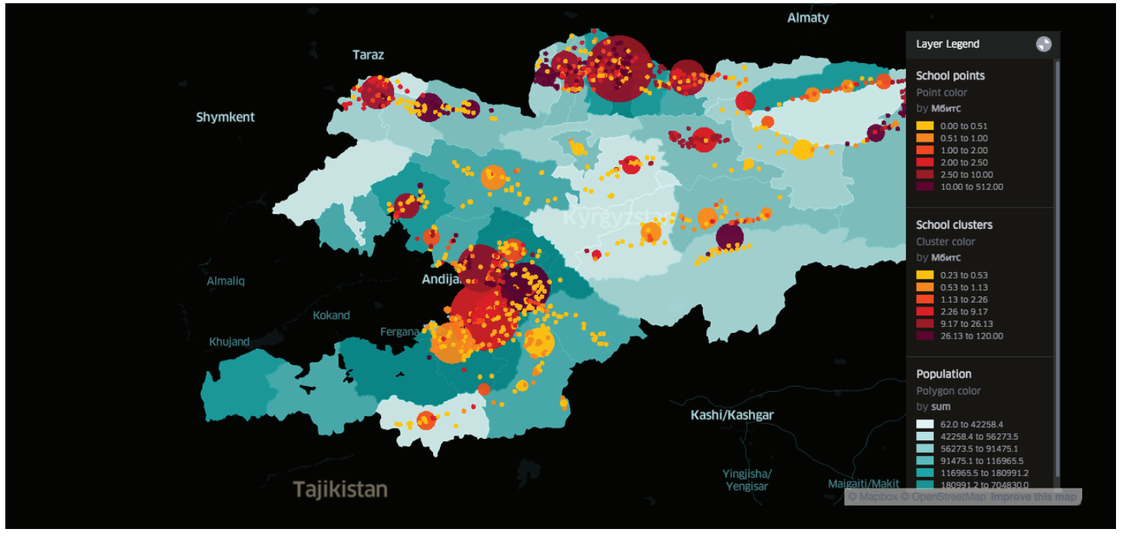


Connecting Schools in Kyrgyzstan

Mike Fabrikant and Naroa Zurutuza
UNICEF Innovation

Advances in technology are transforming the world and reshaping society. Connectivity has changed the way we interact with each other, the way we receive basic services such as healthcare, and the way we work. In fact, digital skills are becoming essential for our everyday lives.
However, this change comes with challenges and with the danger of deepening inequalities. To tackle this issue and to ensure that every child and young person has equal access to opportunity and choice, UNICEF is mapping every school in the world and measuring their connectivity in real-time. We believe that having this base layer of information will help reduce the digital divide in education.
As an example, in Kyrgyzstan, UNICEF and the government are working together to create a countrywide map of educational facilities. As of March 2017, only 30 percent of schools in Kyrgyzstan were connected to the Internet. Thanks to this work, the government has committed to connect the remaining schools by the end of the 2018-2019 school year. Internet connectivity will not only support children's access to education and 21st-century skills, but it will also support the government's program aimed at the digital transformation of the Kyrgyz Republic towards a sustainable economy, smart society, and more transparent governance.
In order to be able to do this at scale, UNICEF is exploring the use of high-resolution satellite imagery and deep learning techniques to automatically map schools. Partnering with academic institutions and the private sector, we are developing Convolutional Neural Network-based classification algorithms that are able to identify school patterns recognized from satellite imagery. The work is part of Magic Box, an open source platform that leverages new sources of real-time data (i.e. satellite imagery, mobile phone or social media) and new computational techniques for humanitarian and development purposes.

Kyrgyzstan school mapping project (UNICEF Innovation)



Spaces of Refuge: From Spaces of Exception to Places of Life

Q&A
Angela Wells and
Faten Kikano
Université de Montréal, Architect and Researcher

Angela: Why are you researching the effects of built environment on displaced communities?

Faten: The right to space is often conditional to the citizenship of a person or of a group of persons. Displaced populations often lack a legitimate institutional status, which deprives them from that right. But even if they are recognized as refugees, settlement policy frameworks adopted by host countries are often temporary and exclusionary. Thus, spaces they occupy are either assigned to them, in which case they are organized camps, or they settle informally in cities and in rural areas. These spaces are often excluded from urban systems.
In my research, I aim to understand the relation that displaced people develop with the spaces they occupy. Through the lens of space appropriation, I analyse the process through which refugees appropriate their living environment and transform it from a temporary "space" meant to shelter (a non-place), into a social "place" of life, culture, and identity.
My preliminary results show that refugee spaces evolve into a continuum that ranges between "spaces" and "places". Results also show that, given displaced people's deprivation of right to space, the process of space appropriation is affected by their level of power over their spaces. Power over space is in turn impacted by three main factors: First, hosting and settlement policy frameworks. According to these policies, refugees can be more or less integrated in the public and legal systems. Their integration largely determines their institutional and socioeconomic capitals. Second, the complex dynamics between various stakeholders involved in the management of displaced people and their spaces. Stakeholders can be external to the refugee community such as the international community, the national and local governance body in the host state, and the humanitarian community. But they can also be part of the refugee community. In fact, despite being perceived as a homogeneous mass, refugees form a societal order based on a well-defined socioeconomic hierarchy. Third: the physical structure of the space on which its flexibility depends.

Angela: This issue of permanence is something that I think is pretty evident in every refugee situation. How would you approach, from a design point of view, this idea of temporary versus permanence?

Faten: The issue of permanence is, as you rightfully say, evident. In fact, according to the UNHCR, almost 70% of refugee situations become protracted and last in average 26 years. Despite this evidence, xenophobic misrepresentations of refugees as poor, dangerous, and invasive populations entail the implementation of exclusionary and temporary frameworks.
Despite these policies, permanency often sets in despite all kinds of restraints and limitations imposed on refugees. In fact, in many cases such as the Zaatari organized camp in Jordan and in many informal settlements in Lebanon, both occupied by Syrian refugees, significant transformations are operated on initial shelters to adapt them to refugees' needs and culture.
Architectural forms inspired by the traditional Syrian architecture are usually reproduced, and the design features and traditional elements originated from the Syrian culture are implemented inside living spaces.
Thus, I personally adhere to Fred Cuny's (1977) suggestion about refugee spaces having to be designed like any city, offering for inhabitants an operational infrastructure and effective public services. But in order to do that, a change of paradigm is needed, and the



stigma of refugeeness has to be eliminated. Refugees have to be perceived as they really are: people with faces and names. People with a past and a future. People often with skills and competences and that may represent an added value for the social and economic systems of the country that hosts them.

A Majlis (traditional Arabic style Seating) in one of the tents in an Informal Settlement in Kab Elias, in the Bekaa (Source, Kikano 2017)



Syria Initiative for Refugee Children

Stephen Gray
Harvard Graduate School of Design, Associate Professor of Urban Design

Patricia Seitz
Seitz Architects, Inc. and Massachusetts College of Art and Design, President

Gretchen Schneider Rabinkin
Boston Society of Landscape Architects, Executive Director

The Syria Initiative for Refugee Children was established in 2016 as a new model of transnational, cross-sectoral collaboration to address the needs of Syria's most vulnerable refugees: children.

The diaspora caused by the Syrian Civil War has heightened an urgency to develop new tools, processes and methods to support positive interactions, social cohesion and healing at the nexus of humanitarian response and design. In response, an ad-hoc group of Boston designers set out to answer the following questions:
1. Can US-based designers effectively contribute during international humanitarian crises?
2. Would the design of public spaces in refugee settlements address a real need?
3. What would a model for trans-national design/build collaboration look like?
The Syria Initiative is, on the surface, an initiative to build playgrounds. But in actuality, it is a first step to developing an adaptable process that introduces child-focused spaces into refugee contexts. With equal emphasis on social equity and design excellence, this initiative is a framework for local and international design and humanitarian networks to work together in impacted parts of the world. It provides an accessible and adaptable road map for designers who want to apply their skills to issues of global importance.
What began as a collaboration between members of the Boston Society of Architects and Boston Society of Landscape Architects, became a two-year process involving international NGOs, international architects and craftspeople, US-based design faculty and students, multiple institutes, firms, and companies, and over 75 members of the Boston design community. Since completing the first playground in summer 2018, the collaborative DNA has adapted to support a second projects in Lebanon as well as one in the United States.

The entire process included:
1. **Partnering** with an international network of designers, builders, NGO's, fiscal agents, funders, architects, academics.
2. **Fundraising** to support spaces for social interactions through play.
3. **Facilitating** a collaborative design process.
4. **Implementing** with local partners to support design, management, and construction capacities.
5. **Documenting** interviews, site surveys, construction progress, and outcomes.
6. **Reflecting** on successes and failures, and apply those lessons to the next project.







Syria Initiative for Refugee Children leads the design of playgrounds and child-focused spaces in refugee contexts (Syria Initiative for Refugee Children)

Designing a Welcoming Network for Asylum Seekers in New York City

Asylee Designs

Every year, thousands of asylum seekers must flee persecution in their home country to seek safety in New York City. Yet, their journey does not end at the airport. Once in New York, they must navigate a convoluted legal process, find housing and work, identify resources and build new support networks. Asylum seekers must often rely on informal community networks and supportive individuals to find the resources they need.
By using human centered design and design thinking principles, Asylee Designs has been running a process in New York City since January 2018 to address these issues and develop an intervention in response.
The team consists of three asylum seekers (from Malaysia, Venezuela, and Kenya), one program coordinator, one communications specialist, and a social designer. Together, they conducted a design process to identify the gaps in services in New York City, brainstorm solutions and identify interventions.
This process was driven by asylum seekers themselves, who worked together to identify the most significant existing needs and elevate the human nuances of the asylum experience, quickly forgotten. Focus groups included asylum seekers from many different backgrounds, who all spoke to the challenges of accessing services in New York City.

As a result of this process, the team developed two defining insights:

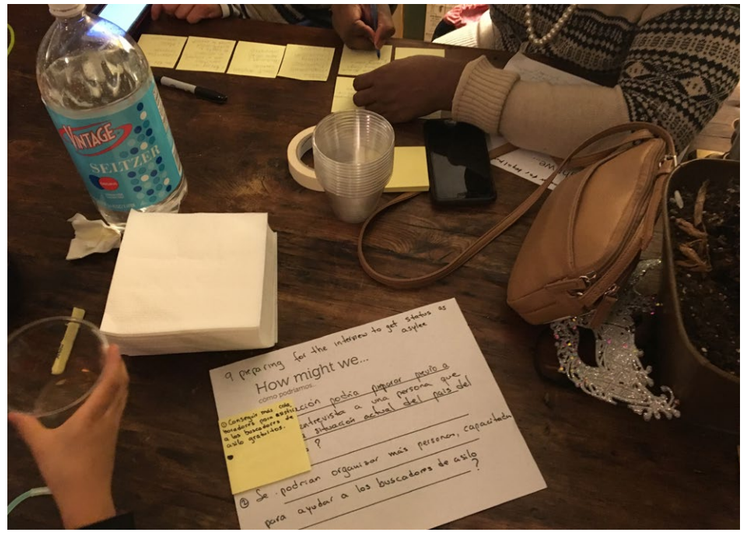


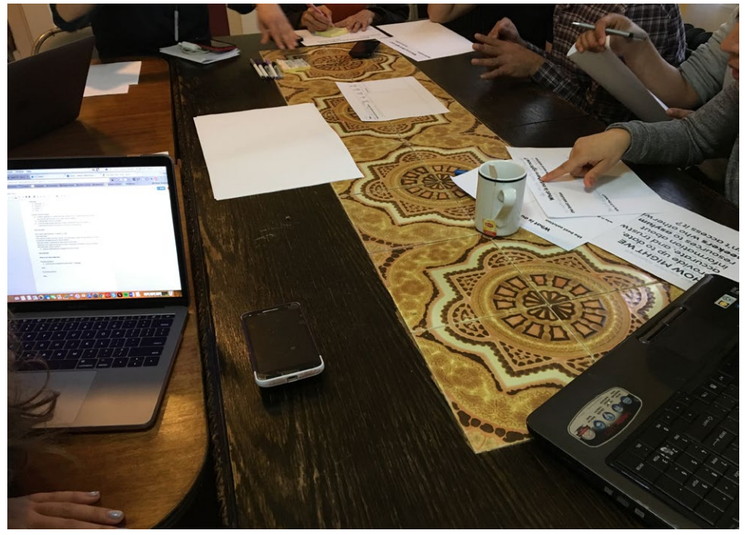
1. There is a lack of centralized, trustworthy, updated and understandable information for asylum seekers. Asylum seekers often lack access to information about reliable resources in the city, as well as mentors who can help answer questions about the asylum process. As a result, they are more vulnerable to scams and undesirable experiences.
They also spend valuable time and money seeking resources from organizations that are unable to help.

2. Networks are Key: The human connection, networking, and community building have been the pillar for success for those who have gained asylum in New York City. Asylum seekers themselves are the “experts” in surviving New York City and are often willing to share their insights with one another. These networks must be strengthened.
Based on these two foundational insights, Asylee Designs is currently working on ‘Bridge Builders’, a program that breaks divisions by fostering the willingness to share knowledge and support peers going through a similar journey. The program formalizes the information exchange, and provides the users with tools that serve as a platform to better advice asylum seekers in need of guidance. The ultimate goal of the program is to lower the barriers for asylum seekers to connect with empathetic humans that understand their struggle and recognize their value.



Asylee Designs workshop at Design for Humanity Summit (Jordan Kleinman)







Asylee Designs workshops with asylum seekers in New York City.

City-Scaled Self-Recovery: The Case of Canaan

Anna Konotchick
Habitat for Humanity International, Asia and the Pacific

With a population estimated by the American Red Cross at over 300,000, Canaan could now be considered Haiti's third largest city, nestled 15 kilometeres north of Port au Prince. It is the product of the hope and dogged determination of Haiti's earthquake affected families to create their vision of a new life and new city.

Canaan grew exponentially and unexpectedly from the displaced persons Camp Corail, established in May 2010 by the government and international actors, which was meant to be 'temporary'. However, by 2013, the area had rapidly urbanized and the UN estimated that Canaan residents had invested over $100 million of their own funds in home and infrastructure construction. The settlement includes over 500km of dirt roads, a network of informal electricity connections, and over 200 schools and churches.

While Canaan residents built this informal city, much of the international community and government focused earthquake recovery efforts elsewhere. They were unsure how to navigate the legal and political grey area caused by this unplanned urbanization, so Canaan evolved independently. However, families were also reconstructing pre-earthquake vulnerabilities: Canaan has the highest persistence of cholera in Haiti, and infrastructure and home construction is of poor quality. Humanitarians should respect this capacity of disaster-affected families to lead recovery. They must also have the courage to navigate grey political areas, and prioritize supporting these affected families to rebuild their lives and communities safely.

By 2015, a coalition of national and international actors led by the Haitian government recognized the proto-city and its growing need for regularization and basic services. This was accompanied by over $15 million in funding for things like clean water, roads and the first public school.

This bold leadership by the government and subsequent program in Canaan was not inevitable. It depended upon the persistent dedication of technical staff in government and international agencies, individuals willing to navigate political grey areas, willing to work across organizational boundaries, and willing to face the risk of not acting.





Infrastructure in Canaan settlement, Haiti (Anna Konotchick)

Coach Erevu: A Case Study from Tanzania

Sylvia Sable
International Rescue Committee,
Design Project Manager.

Social-emotional learning (SEL) can help children develop the skills needed to regulate their emotional responses, positively interact with others and better persevere in adverse situations. These skills are known to be an important precursor to success in the classroom and yet are relatively untested in crisis settings.

Coach Erevu enables teachers in a refugee camp to incorporate SEL into their curriculum. Coaching sessions and peer-to-peer learning take place during one-hour weekly video clubs. Refugee teachers implement what they learned in their classroom during daily designated "SEL time", and are supported with cards that signal their skill as SEL teachers.

Development of Coach Erevu began in 2016. Initial prototyping in 2017 focused on several different SEL learning approaches, including what became Coach Erevu and Tunakujenga, Coach Erevu's sister program for caregivers. Prototyping continued into 2018, followed by more extensive pilot testing in September 2018, which is now ongoing.



Design for Memory

"The statistics are staggering but so are the stories behind them, so humanitarian advocacy is really important in order to tell the story of people affected - with them, by them, for them, to really generate the empathy, the compassion, and most importantly to inspire action. Action at a global scale, but also action at local levels."

Babita Bisht
Expert on Strategic Engagement and Advocacy

Displaced people often rely on their cultural identity as a means of survival. Their stories, memories, traditions, and skills are often the only things they can carry with them.
These stories as well as the collective memories of the numerous humanitarian crises around the world today are often forgotten–made invisible by virtue of governments and media who refuse to acknowledge the inhumane consequences of conflict, displacement, and climate change.
Designers and humanitarians around the world pursue projects that amplify the voices of people affected by crises. Stories of collective histories as well as modern-day plight allow humanitarians to advocate for increased funding and more humane policies through the power of storytelling.
Museums, art, digital storytelling, graphic design, and even buildings themselves serve as catalysts for the curation and narration of visual memory during and after crises.
In this final chapter of the Design for Humanity Yearbook, we show the work and perspectives of various designers and storytellers working on multiple levels to evocatively narrate the experiences of people in crises. They convey these stories and messages with dignity and inclusion, rejecting sensationalization and embracing amplification.

Intersection of Studio Work and Humanitarian Issues

Giorgio Baravalle
de.MO, Creative Director

At de.MO, we have been committed, since our founding, to focusing on social and humanitarian issues as a fundamental part of our studio work.
We have partnered with many nonprofits, international and local, to help raise funds, increase awareness and ignite action. Most recently we collaborated with VII Association, the United Nations and the Blue Chip Foundation to create a book and an exhibition on the Millennium Villages Project, a UN project in Africa . Currently we are working with Leslie Thomas, LARC Architecture, on the design of an exhibition with video for the UNFPA to raise awareness about female genital mutilation, a problem affecting 68 million women and girls.
We have also self-initiated numerous projects over the past two decades including a book and exhibition celebrating the Universal Declaration of Human Rights, a book on the cause and consequences of September 11, a fundraising book/exhibition on the earthquake that devastated Haiti in 2010 and a project featuring the photographic recording of belongings found in the mass graves of Bosnia, in an effort to help identify the victims of ethnic cleansing.
Designers have a responsibility as communicators to not only add value in the commercial realm but to draw attention and encourage deeper engagement on issues that matter, issues often ignored by the world at large.



Stories that Foster Connection to Inspire Action

Leslie Thomas
LARC Inc. and ART WORKS Projects for Human Rights, Founder

Design is ultimately simply a choice about how to communicate information between sentient beings. When it is between and about humans we have, through our specific capabilities, a chance to impact how we connect to and understand each other. In a world in which there is so much news–it is essential that those urgent issues of crisis and abuse that must cut through the noise of our cluttered landscape and be afforded the best design. Whether it be 2D, 3D, or virtual–the message must convey the urgency warranted by these facts and events.
Coming together on a regular basis to learn from peers in the field is an excellent way to ensure that we can most effectively share best practices and strategies.
At ART WORKS Projects for Human Rights, everything is designed with one thing in mind, and that is that the recipient, the viewer, the person engaging in this story, in whatever form it comes to them, feels some emotional connection and then, if we've done our job, engages in action.
At the end of the day, we'd like it to be very useful. We'd like it to never be partisan. Human rights is not owned by the right, left, middle or the far out there. We want everyone to be able to use these kind of tools as we create them.



Sanctuary and Sustenance is an ART WORKS Projects for Human Rights production that has been projected on buildings around the world to promote welcome for the displaced, including at the Design for Humanity Summit (Molly Mullen).



Architecture in Transit

Sean Anderson
Museum of Modern Art Department of Architecture and Design, Associate Curator

To quote Rina Kolat, "Our geography, our world that we know today is actually not that which we are defined by borders, not that which we define by architecture, but by flows, by movements, by transit, by invisible transits of money across borders and across continents."
The divisions that we see between individuals need not be there, the us and them mentality of colonialism and postcolonialism still exists and it exists in a way that architecture and design can begin to mediate.
Architecture is impermanent and permanent. Architecture and our ideas about design are fundamentally, like our lives, always in transit.



Multilateralism in Support of the Most Vulnerable

Seán Ó hAodha
Humanitarian Unit of Irish Aid, Deputy Director

Ireland's long-standing commitment to the humanitarian principles of humanity, impartiality, neutrality and independence has led to Ireland being one of the major advocates of the European Consensus on Humanitarian Aid, the key document guiding the EU and its Member States' approach to humanitarian aid. The Consensus seeks to ensure that humanitarian aid is directed to where it is most needed–without discrimination–and not instrumentalized for political or other ends. Central to maximizing Ireland's response is strong support to and engagement with the multilateral system, including the UN as well as the EU.

The provision of core, un-earmarked funding to UN bodies and to UN-managed funds like the Central Emergency Response Fund and the UN country-based humanitarian funds allows these organisations to prioritise those in greatest need, scaling up aid quickly in response to sudden-onset disasters or spikes in conflict.

Engagement in multilateral fora also allows Ireland to participate in decisions on how to channel effective humanitarian assistance to those in greatest need around the world. Earlier this year Ireland took over the Chair of the OCHA Donor Support Group, working even more closely with OCHA and other donors to enhance the delivery of humanitarian aid and ensure coherent and effective responses to humanitarian crises.

Ultimately, the solutions to resolving and preventing most humanitarian crises are political. Currently, some 80% of humanitarian crises across the globe are conflict-related. Ireland therefore not only advocates for the timely provision of humanitarian assistance where it is needed most; we also advocate at EU and UN levels for the resolution of crises and for full accountability where there have been breaches of international humanitarian law. This joined-up response, which is rooted in multilateralism, allows us to achieve a much greater impact for humanitarian aid while also seeking to protect the most vulnerable.





The Power of Storytelling for Advocacy

Babita Bisht
Chief, Resource Mobilization & Communication at UN CERF

Good communication is key to changing attitudes, beliefs and practices. The history of the world is the story of change and transformation as communities and civilizations explore and master new ideas, skills and experience. At the heart of effective communication is good storytelling–capturing people's attention, bringing issues to life, engaging with people and invoking a palpable sense of connection that transcends our personal experience.

With more than 134 million people in need of urgent humanitarian aid today, telling their stories is vital to effectively advocating for change that can alleviate their suffering, help them survive and protect them as they grapple with the formidable challenges of everyday life.

Some key considerations for good storytelling to help stand out in a crowded global landscape include:

1. Telling the story of people in need: with them, for them and by them.

The voices of people most affected–in their own words –must be central to the narrative. While focusing on their challenges, stories should also promote their dignity, security, resilience and well-being. Losing loved ones, experiencing horrifying brutalities are deeply personal experiences. Respecting their grief and loss while capturing the testimonies of people to voice their struggles is critical.

2. Advocacy Champions: Understanding the audience, especially decision-makers, is also key to effective communication.

In a complex, global landscape with multiple actors involved in crisis and post-crises contexts, credible, authentic champions who can speak out with the ability to shape opinions, convene diverse partners and mobilize action are vital to success.

3. Compelling and Engaging: Storytelling that combines emotions and acts, human narrative and numbers in compelling ways is key to engage audiences, trigger connections and inspire action.

Policymakers respond to a combination of data combined with a creative, human narrative that resonates with the wider public. "Stats Tell; Stories Sell" is an important principle to remember to 'cut through the clutter' of multiple messages and commitments that compete for the limited attention of audiences.

4. Think 'Glocal': Global approach, Local impact.

The complexity of issues and range of decision-makers important to make change requires a multi-faceted approach that is general while also targeting the specific interests of different groups of influencers. While global leaders and inter-governmental mechanisms like the UN Security Council are important, local and community leaders are critical to making change on the ground for families/communities in crises.

5. Humanitarian action is not a one-off effort. It requires persistence, diligence and compassion, in light of the shortfalls of political and/or military approaches. It may be perceived as a'band aid' to more challenging political questions. Advocacy through good communications that consistently leverages all political and public channels and decision-makers, is powered by dynamic and visionary leaders communicating to mobilize partnerships while conveying inspiring human stories of those affected in overcoming the challenges they face.

In short, good storytelling to provoke change in response to humanitarian crises requires consistent communication which engages the head, heart and hands of diverse target audience to promote meaningful action.



Afterword

Brendan Cahill
Fordham University, Institute of International Humanitarian Affairs, Executive Director

The First Design for Humanity Summit (2018) was considered a success by those who attended and participated via livestream. The keynote presentations and panels were superb, and, perhaps more importantly, the program led the attendees to other conversations that will hopefully come out in future years. It is the intent and ambition of the Institute of International Humanitarian Affairs to host an annual Design for Humanity summit, together with an annual yearbook of the event so that we begin to look at design in three ways:

The Past. Where have we come from in designing a better approach to emergency response? What were the failures? What were the successes?

The Present. What are the baselines and standards for design today? Can we allow the failure of national and international actors in reaching and surpassing these standards? How do we better empower local staff to seek out well-designed, low-cost solutions?

The Future. How do we continue to innovate and improve in a world with a growing number of crises, less resources, and do so with greater and greater input by the vulnerable themselves?

The importance of this yearbook is that these presentations, these questions, and these conversations exist in time that is fleeting. The euphoria of connection fades as we move on to other issues, other conferences, other work. Therefore this yearbook stands as a simple means to memorialize our views on the past present and future of Design for Humanity, year by year, summit by summit.

Institute of International Humanitarian Affairs
The Institute of International Humanitarian Affairs (IIHA) prepares current and future aid workers with the knowledge and skills needed to respond effectively in times of humanitarian crisis and disaster. Our courses are borne of an interdisciplinary curriculum that combines academic theory with the practical experience of seasoned humanitarian professionals. The IIHA also publishes on a wide range of humanitarian topics and regularly hosts a number of events in the New York area, including the annual Humanitarian Blockchain Summit and Design for Humanity Summit.

Center for International Humanitarian Cooperation
The Center for International Humanitarian Cooperation (CIHC) was founded in 1992 to promote healing and peace in countries shattered by natural disasters, armed conflicts, and ethnic violence. The Center employs its resources and unique personal contacts to stimulate interest in humanitarian issues and to promote innovative educational programs and training models.
Our extensive list of publications and regular symposia address both the basic issues and the emerging challenges of humanitarian assistance.

Refuge Press
The Refuge Press, the publishing arm of Fordham University's Institute of International Humanitarian Affairs, is our independent imprint in partnership with Fordham University Press. The Refuge Press publishes primarily in three areas; Changing Perceptions, Lifting Voices from Forgotten Crises, and Reflections on Our Time.

IRELAND
United Nations
Security Council
2021—2022

Ireland's Permanent Mission in New York
Ireland's Permanent Mission in New York promotes Irish foreign policy interests and values at the United Nations. In addition, Ireland has permanent missions to the UN in Geneva and in Vienna. Their membership of the United Nations has been central to Ireland's foreign policy since joining in 1955. The principles and values enshrined in the UN Charter are those that they have always strived to promote and protect. Ireland has earned considerable international respect through its active participation in the UN. Through their principled contribution on issues such as human rights, development, peacekeeping and disarmament, they have been able to achieve an impact which is disproportionate to their size. This adds real value and reach to the role played by Ireland in international relations and assists the Government in realising its key foreign policy objectives.

IOM
UN MIGRATION

International Organization for Migration
Established in 1951, IOM is the leading inter-governmental organization in the field of migration and works closely with governmental, intergovernmental and non-governmental partners. With 173 member states, a further 8 states holding observer status and offices in over 100 countries, IOM is dedicated to promoting humane and orderly migration for the benefit of all. It does so by providing services and advice to governments and migrants.
IOM works to help ensure the orderly and humane management of migration, to promote international cooperation on migration issues, to assist in the search for practical solutions to migration problems and to provide humanitarian assistance to migrants in need, including refugees and internally displaced people.

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